

Paper Reference

**6703/32**

# Edexcel GCE

## Music

### Advanced Subsidiary

Paper 32 (Unit 3: Part 2)

Musical Understanding (Anthology)

Thursday 22 May 2008 – Afternoon

Time: 1 hour 30 minutes

**Materials required for examination**

Unmarked copy of *The New*

*Anthology of Music*

Answer book (AB08)

Manuscript paper (ASMM)

**Items included with question papers**

Nil

#### **Instructions to Candidates**

In the boxes on the answer book, write your centre number, candidate number, the subject title, your surname, initial(s), the paper reference and your signature. The paper reference is shown above.

Answer **TWO** questions, one on each of your chosen Areas of Study.

**You are reminded that AT LEAST ONE of these Areas of Study must be in the Western Classical tradition. Each Area of Study in the Western Classical tradition is marked with an asterisk (\*).**

#### **Information for Candidates**

You will need an unmarked copy of *The New Anthology of Music* for use during the examination.

There are 9 questions in this question paper of which you must answer **TWO**.

The total number of marks for this paper is 60.

The marks for individual questions and for parts of questions are shown in round brackets: e.g. (14).

This paper has 12 pages. Any blank pages are indicated.

#### **Advice to Candidates**

You are reminded of the importance of clear and orderly presentation in your answers.

You need not copy examples from the Anthology, but bar references, where relevant, should be included.

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## 1. Music for Large Ensemble (\*)

(a) Explain what you understand by any **two** of the following:

- monophonic
- quintuplet
- tonic pedal
- unaccented passing note

(2 + 2)

(b) Link each of the terms you have chosen in your answer to question (a) to a context from a specific work within this Area of Study. You should name the work, the bar (and if necessary beat) number(s) and the instrument(s) involved.

(2 + 2)

(c) The following questions refer to Wagner's *Prelude to Tristan und Isolde* (p.65).

(i) Select the **two** expressions from the following list which most clearly apply to this work. Write your answers in the answer book.

atonal	chromatic	diatonic	idée fixe
leitmotif	ritornello	rondo	symphonic poem

(2)

(ii) Write out both clarinet parts of bars 37–38 at sounding pitch.

(2)

(iii) Give **two** ways in which Wagner builds excitement in bars 74–83.

(2)

(iv) Compare and contrast bars 6–7 with bars 86–87.

(2)

(d) This question refers to Haydn's *Symphony No. 26 in D minor, 'Lamentatione': movement I* (p.31) AND Debussy's *Prélude à l'après-midi d'un faune* (p.86).

Compare and contrast structure and tonality in these two works, and comment on the original circumstances of performance. Give detailed examples to support your observations.

(14)

(Total 30 marks)

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## 2. 20th-Century Art Music (\*)

(a) Explain what you understand by any **two** of the following:

- chord cluster
- dominant pedal
- heterophony
- phasing

(2 + 2)

(b) Link each of the terms you have chosen in your answer to question (a) to a context from a specific work within this Area of Study. You should name the work, the bar (and if necessary beat) number(s) and the instrument(s) and/or voice involved.

(2 + 2)

(c) The following questions refer to Shostakovich's *String Quartet No. 8, Op. 110: movement I* (p.163).

(i) In the music of this movement, what autobiographical references can be found?

(2)

(ii) Account for the sombre impression created by this music.

(2)

(iii) Comment on the harmony in bars 25–26.

(2)

(iv) Compare and contrast the violin I part in bars 28–30 with 31–33.

(2)

(d) This question refers to Cage's *Sonatas and Interludes for Prepared Piano: Sonatas I–III* (p.166) **AND** Reich's *New York Counterpoint: movement II* (p.176).

Compare and contrast textures and timbres in these two works. Give detailed examples to support your observations.

(14)

(Total 30 marks)

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### 3. Music for Small Ensemble (\*)

(a) Explain what you understand by any **two** of the following:

- homophonic
- modulation
- subject
- suspension

(2 + 2)

(b) Link each of the terms you have chosen in your answer to question (a) to a context from a specific work within this Area of Study. You should name the work, the bar (and if necessary beat) number(s) and the instrument(s) involved.

(2 + 2)

(c) The following questions refer to Brahms's *Piano Quintet in F minor, Op. 34: movement III* (p.231).

(i) What harmonic device is used in the cello in bars 1–12?

(1)

(ii) How do the piano and violin I parts relate to each other in bars 9–12?

(1)

(iii) Compare and contrast bars 22 (beat 2) – 26 (beat 1) with bars 30 (beat 2) – 34 (beat 1).

(2)

(iv) What one word describes bars 67–100?

(1)

(v) Give **two** melodic features of the violin I part in bars 88–100.

(2)

(vi) What harmonic device is used in bars 213–219?

(1)

(d) This question refers to Gabrieli's *Sonata pian' e forte* (p.194) AND Haydn's *String Quartet in E flat, Op. 33 No. 2, 'The Joke': movement IV* (p.202).

Compare and contrast the harmony and texture of these two works, and comment on the original circumstances of performance. Give detailed examples to support your observations.

(14)

(Total 30 marks)

#### 4. Keyboard Music (\*)

(a) Explain what you understand by any **two** of the following:

- conjunct movement
- dominant seventh chord
- phrygian cadence
- stretto

(2 + 2)

(b) Link each of the terms you have chosen in your answer to question (a) to a context from a specific work within this Area of Study. You should name the work, the bar (and if necessary beat) number(s) and the part(s) involved.

(2 + 2)

(c) The following questions refer to Sweelinck's *Pavana Lachrimae* (p.245).

(i) Compare and contrast the melody line of bars 1–2 with that of bars 3–4.

(2)

(ii) How do the textures of bars 39–41 and 42–45 differ?

(2)

(iii) Describe the dissonance at bar 90, beat 1.

(1)

(iv) Describe the dissonance at bar 96, beat 3.

(1)

(v) What aspects of the music account for the “tears” in the title?

(2)

(d) This question refers to Schumann's *Kinderscenen, Op. 15: Nos. 1, 3 and 11* (p.258) AND Shostakovich's *Prelude and Fugue in A, Op. 87 No. 7* (p.262).

Compare and contrast the textures and tonality of these two works, and comment on the original circumstances of performance.

(14)

**(Total 30 marks)**

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## 5. Sacred Vocal Music (\*)

(a) Explain what you understand by any **two** of the following:

- imitation
- monotone
- retrograde inversion
- rhythmic augmentation

(2 + 2)

(b) Link each of the terms you have chosen in your answer to question (a) to a context from a specific work within this Area of Study. You should name the work, the bar (and if necessary beat) number(s) and the instrument(s) and/or voice(s) involved.

(2 + 2)

(c) The following questions refer to Gabrieli's *In ecclesiis* (p.269).

(i) What type of work is *In ecclesiis*, and what were its likely original performance circumstances?

(2)

(ii) Give **two** Baroque characteristics of this work.

(2)

(iii) Describe **two** features of the vocal writing in bars 50–55.

(2)

(iv) How do the textures of bars 108–109 and bars 115–118 differ?

(2)

(d) This question refers to Stravinsky's *Symphony of Psalms: movement III* (p.307) AND Tavener's *The Lamb* (p.344).

Compare and contrast the melody and rhythm of these two works, and comment on the original circumstances of performance. Give detailed examples to support your observations.

(14)

(Total 30 marks)

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## 6. Secular Vocal Music (\*)

(a) Explain what you understand by any **two** of the following:

- antiphony
- cadential  $\frac{6}{4}$
- melodic diminished fourth
- tierce de picardie

(2 + 2)

(b) Link each of the terms you have chosen in your answer to question (a) to a context from a specific work within this Area of Study. You should name the work, the bar (and if necessary beat) number(s) and the instrument(s) and/or voice(s) involved.

(2 + 2)

(c) The following questions refer to Gershwin's '*Summertime*' from *Porgy and Bess* (p.366).

(i) What were the original performance circumstances of this song?

(1)

(ii) What is the form of 'Summertime'?

(1)

(iii) Compare and contrast bars 7–10 with 25–28.

(4)

(iv) Name the dissonance at bar 14, 3rd crotchet beat.

(1)

(v) Describe the rhythmic device used in the voice part at bar 16.

(1)

(d) This question refers to Dowland's *Flow my tears* (p.347) **AND** Purcell's '*Thy hand, Belinda*' and '*When I am laid in earth*' from *Dido and Aeneas* (p.356).

Compare and contrast the tonality and structure of these two works, and comment on their original circumstances of performance. Give detailed examples to support your observations.

(14)

(Total 30 marks)

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## 7. Music for Film and Television

(a) Explain what you understand by any **two** of the following:

- septuplet
- sequence
- trill
- vocalisation

(2 + 2)

(b) Link each of the terms you have chosen in your answer to question (a) to a context from a specific work within this Area of Study. You should name the work, the bar (and if necessary beat) number(s) and the instrument(s) and/or voice(s) involved.

(2 + 2)

(c) The following questions refer to Horner's *Titanic (1997): 'Take her to sea, Mr Murdoch'* (p.440).

(i) Give **two** features of this score which suggest the influence of folk music.

(2)

(ii) Compare and contrast bars 12–14 with 15–18.

(4)

(iii) What performance technique is used by the harpist in bars 79–80?

(1)

(iv) Comment on the chord at bar 110.

(1)

(d) This question refers to Auric's *Passport To Pimlico (1948): The Siege of Burgundy* (p.369) **AND** Goldsmith's *Planet of the Apes (1968): The Hunt (opening)* (p.388).

Compare and contrast rhythm and metre, performing forces and tonality in these two works. Give detailed examples to support your observations.

(14)

(Total 30 marks)

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## 8. Popular Music and Jazz

(a) Explain what you understand by any **two** of the following:

- bock-a-da-bock
- fill
- syncopation
- turnaround

(2 + 2)

(b) Link each of the terms you have chosen in your answer to question (a) to a context from a specific work within this Area of Study. You should name the work, the bar (and if necessary beat) number(s) and the instrument(s) and/or voice(s) involved.

(2 + 2)

(c) The following questions refer to *You can get it if you really want* (p.496).

(i) Describe the style of this song.

(1)

(ii) How does the setting of the text differ between bar 11 and bar 12 in the lead vocal?

(1)

(iii) On what type of scale is the lead vocal line based in bars 13–14?

(1)

(iv) Comment on the brass writing in bars 40–43.

(3)

(v) How does the lead vocal at bars 55–57 differ from its part in the rest of the song?

(2)

(d) This question refers to *A Day in the Life* (p.487) **AND** *Tupelo Honey* (p.501).

Compare and contrast the textures and tonality of these two pieces, and comment on their original circumstances of performance.

(14)

**(Total 30 marks)**

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## 9. World Music

(a) Explain what you understand by any **two** of the following:

- disjunct movement
- polyrhythm
- riff
- triplet

(2 + 2)

(b) Link each of the terms you have chosen in your answer to question (a) to a context from a specific work within this Area of Study. You should name the work, the bar or line (and if necessary beat) number(s) and the instrument(s) and/or voice(s) involved.

(2 + 2)

(c) The following questions refer to *Baris Melampahan (extract)* (p.522).

(i) Referring to the ‘approximate equivalent pitches’ shown on p.522, transcribe the Ugal part at H (p.527).

(2)

(ii) Give **three** features of this extract which are typical of this kind of world music. Give one example of each.

(3 × 2)

(d) This question refers to *Tom McElvogue’s (jig) and New Irish Barndance (reel)* (p.530) AND *Se quema la chumbambá* (p.534).

Compare and contrast the textures and timbres of these works, and comment on the likely circumstances of performance. Give detailed examples to support your observations.

(14)

(Total 30 marks)

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**TOTAL FOR PAPER: 60 MARKS**

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